

THIS WEEK'S # * ATTRACTIONS. *

Gilliss Opera House-Tuesday night only, Mme. Nordien and her concert

Philharmonie Orchestra concert.

The great musical event of the year is actor, near at hand in the concert to be given at the Gilliss opera house Tuesday evening by Mme. Nordica and her company. It will not only be a great musical event but a distinctively fashionable one as well. The audience that will assemble on this occasion will doubtless be the most notable in the history of the theater, in spite of the fact that in the earlier days of the Gilliss, Bernhardt was among the geniuses who illumined its stage.

The departure of Melba for Europe and the chain of circumstances that led to her departure have served to bring Mme. Nordica into still greater prominence before



MR. FRANK DANIELS, In "The Wizard of the Nile."

Berthald is a tenor of high attainments, and his association with the Damrosch opera company last season gave him a memorable introduction to Kansas City, although that was not the first organization with which he appeared here. Mr. John C. Dempsey, baritone, hus not been heard in Kansas City, but his reputation in oratorio and on the concert stage justify great expectations. Mr. Isidore Luckstone, the pianist, will be remembered from the former concert of Mmc. Nordica in this city. In addition to the programme numbers announced for Mme. Nordica, it is certain, of course, that she will be heard in many encores, for there has never been a more

or course, that she will be heard in many encores. For there has never been a more gracious singer than she when the public demands repetitions or encores. The programme will be as follows:

Sixth rhapscelle (Liszt), A. Luckstone, "Honor and Arms" (Handel), J. C. Dempsey.

Dempsey, "Nobil Signor," from "Les Huguenots"

(Meyerbeer), Mme. Scalehi. Recitation and romanza. "La Forza del Destino" (Verdi), Barron Berthald. Aria, "St. Erzabeth" (Franz Erkel), Mme.

Destino" (Verdi), Barron Berthald.
Aria, "St. Erzabeth" (Franz Erkel), Mme.
Nordica.

This aria is from Erkel's Hungarian opera, entitled "Erzabeth," which was performed for the first time at Pesth in 1851. It is founded on the story of St. Elizabeth, of Hungary (1287-1231), who was canonized by Gregory IX. on account of the miracles she is reported to have performed. Averse to worldly pursuits, she devoted berself to religion and works of charity. After the death of her husband, Lauis IV., landgrave of Thuringia, whom she had converted to her beliefs, she was deprived by her brother of the regency, and was driven from her home with her three infant children. She refused the throne when it was again offered her, preferring a life of seclusion. Lisat's oratorio. "St. Elizabeth," has for its subject the legends to which her pious life has given rise. The present aria embraces two parts, in the first of which Elizabeth is represented as mourning for her children, from whom she has been separated; and in the second as rejoicing in the prospect of being reunited with them.

"Ah Rendimi," A. D., 1682 (F. Rossi), Mme. Scalchi,
Aria, "Don Giovanni" (Mozart), Barron Berthald.

"Dich Theure Halle," "Tannhauser" (Wagner), Mme. Nordica.

Berthald.

"Dich Theure Halle," "Tannhauser" (Wagner), Mme. Nordica.

Servaade, "Faust" (Gounod), J. C. Demp(In "Shore Acres.")

ey. Quartette, "Rigoletio" (Verdi), Mme. Nordica, Mme. Scalchi, Mr. Berthald and of which was "A Rag Baby," in which he

note raising to a shriek, wrung, tore, wrenched from the soul. I suffer! I suffer with the holy Elizabeth! I, myself, am Elizabeth. I, too, am Hungarian. The Magyar music is working in my blood. I am all Hungarian—all of me! down to my two heels on which I must remember to stand erect lest I crash through the scenery or put out the lights or betray myself to the world—of all things most perilous and unwise."

only, Mme. Nordien and her concert company.

Contes Opera House—All week, James A. Herne in "Shore Aeres."

Auditorium—All week, Frank Daniels in "The Wizard of the Nile."

Ninth Street Opera House—Katie Emmett in "The Waifs of New York."

Grand Opera House—All week, James J. Corbett in "A Naval Cadet."

Gilliss Opera House—All week, except Tuesday night, "Monte Cristo."

Academy of Music—This afternoon, Philharmonic Orchestra concert.

James A. Herne, the eminent character ctor, will begin a week's engagement



the chain of circumstances that led to her departure have served to bring Mme. Nordica into still greater prominence before the musical world. No imprescrio was ever in such need of a great star as Mr. Grau is at this timbat for the repertory of the Metropolitan this season Nordica would have been a greater card for the manager of the Metropolitan than was Melba. There are those, and they are not a few nor are they incompetent judges, who regard Mme. Nordica—in point of voice, artistic attainment and versatility, all combined, as the greatest singer in the world to-day. Certainly there is no other woman in the world Italian, the heavy Wagnerian, doern school as can this America as can this America of the first mances of the greatest romances of the state.

There are, therefore, some very special reasons why the concert of Tuesday evening will present to the Kansas City public an American singer of international renown and awoman of estimable character and many spraces.

The company surrounding Mme. Nordica world in the East continuously for nearly five years and is recognized as a masterpiece of "Shore Acres." This work has been layed in the East continuously for nearly five years and is recognized as a masterpiece of "Shore Acres." This work has seen layed the East continuously for nearly five years and is recognized as a masterpiece of "Camatic construction. In New York it has had 32 representations; in Boston, 15 representations and in Chicago 10 representation world in the season world in the season world in the characteristics of the people in the neighborhood that she wrote me about them and advised my spending some time among them in order to get the local coloring and study the idiosyncracies of the folks in that out-of-the-way spot. I visited the place the following year, remaining there nearly seven months. This had the popular world in the various seenes are nearly and the property. The characteristics of the people in the neighborhood that she wrote me about them and advised my spending some time am

that the man who invested his capital in the scheme has a chance to realize upon it, a valuable spring having been discovered upon the property. The characters introduced into the various scenes are nearly all slightly exaggerated types of people I came in daily contact with."

The story told in "Shore Acres" is a simple one and the characters are all every day people who live on a farm in Maine. Martin and Nathaniel Berry are brothers. Martin is married and has a grown up daughter, Helen, whom he is anxious to have married to Josiah Blake, the village Croesus. Helen, however, loves the young doctor, Sam Warren, and finding they cannot obtain the father's consent they elope. Uncle Nat has been their good angel, and when his brother Martin attempts to keep him from relighting the lamp that is to guide the ship on which the young people are fleeing from off the rocks, he wrestles with him, and in the "understandin" they have. Nathaniel is the victor. This is said to be the only stirring dramatic situation in "Shore Acres." In the last act, which transpires after an interval of fifteen months, the audlence is again introduced to the old New England homestead. It is Christimas eve and things do not look particularly prosperous around the Berry home. Martin has grown morose and sullen and he takes no notice of his brother. The little children come and go quietly, neither dreaming nor understanding the tragedy that is being acted before them. The return of Sam and Helen brings reconciliation and the midnight hour that rings in the birth of another Christimas day is a harbinger of happiness to the folks on the Berry farm.

Among the players are Messrs, Robert Fischer, James T. Galloway, David M. Murray, Alden Bass, John V. Dailey, Guy Cramer, A. L. Koster, Alexander Paul, Allen Crolins, and Misses Grace Gayler Clark. Lucy Morrow. Eloise Enneking, Emily Wakeman, Celia Clay Paul, Lottie Hanna, Gladys Crolins, Lizzie Barriscale and Edith Taliaferro.

A new comic opera star, heading a company bearing his name and appearing in a new opera which proved itself to be an attractive one, was launched so successfully last season that the managers of similar companies immediately admitted that it was worthy to rank with their own productions. This was the Frank Danlels opera company in 'The Wizard of the Nile which will receive its first production in this city to-morrow night at the Auditorium. Frank Danlels had long been a successful comedy star at the head of his own company, and has been seen frequently here in many plays, the best remembered



Nordica, Man. Scalchi, Mr. Berthald and Mr. Dempaey.

Of the Hungarian pria to which Man. Such Mr. Berthald and Mr. Dempaey.

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Of the San Francisco Examiner says:

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"I do not level to it and kneel to it as to the blaring brass, the skining reads, the skining

ecuted, it will be presented at the Prince of Wales theater, London, with Arthur Roberts in the title role, and soon thereafter it will be given in Sydney by the Australian managers, Williamson & Musgrave. The cast of principals was held unchanged, save that Miss Edna Thornton, a young Californian who has been for two years under careful instruction abroad, was engaged for the role of Cleopatra. Louise Royce, Walter Allen, Leonard Walker, Louis Casavant and Greta Risley hold their original roles.

the role of Cleopatra. Louise Royce, Walter Allen, Leonard Walker, Louis Casavant and Greta Risley hold their original roles.

"A Naval Cadet," the play which James J. Corbett will present at the Grand operabouse this week, starting with a matinee to-day, is an excellent vehicle for Corbett, permitting him, as it does, to introduce a number of athietic feats, which his audiences always clamor for. A few years ago theatergoers refused to accept Corbett as an actor, but when Manager William A. Brady secured. "A Naval Cadet" for him, the number of opportunities that the play offered were quickly accepted by Corbett and he put forth an impressive performance that met with public approval. In "A Naval Cadet" he appears as a student at the Annapolis naval academy. He invents a magazine gun, but is robbed of the plans before it has been patented. The scenes of the play are laid both in New York and in Paris, which permits of elaborate scenic effects, all of which have been supplied by Manager William A. Brady. Some of the most interesting scenes are a view of Long island, opposite Ward's insane asylum in New York; the gymnasium at the Annapolis naval academy; the promenade deck of the steamship St. Louis at sea, and the famous Jardinde-Paris, the most noted cafe of Paris, and an underground dive in the Latin quartier of the same city. The supporting company this season includes W. T. Doyle. Theodore Brown, Hudson Liston, Marion Lester, Millie James, Leonora Bradley, Fanchon Campbell and the Gotham Comedy Quartette. In "A Naval Cadet" Corbett is obliged to do some spirited bag punching in the scene representing the Annapolis naval academy gymnasium, and boxing on board the steamship St. Louis. Win or lose in the coming contest with Rebert Fitzsimmons, on March 17, Corbett will hid ado to the fistic arena, and cast his fortunes in his present profession. Last summer, when W. A. Brady was in London arranging for his production there of "Under the Polar Star." he secured for Corbett an English farcical play similar to "Ch

Merry Katle Emmett, a player well and favorably known in this city, will be at the Ninth Street all of this week, opening this afternoon in "The Walfs of New York," a comedy drama that has been closely identified with Miss Emmett's success as a star. It tells an interesting story of life among the poor of a great city, and is skillfully conceived to beguile theatergoers of tears and smiles. Miss Emmett assumes the character of a newsboy. She has made a careful and conscientious study of the newsboy in his daily life, and as Willie Bufus completely capityates her audience whenever she appears. No one appreciates her representation more than the newsboys themselves, and in nearly every city of importance in the United States they have made her an honorary member of their unions.

The play this season is an entirely new version, with new scenery and effects and with a company of artists never excelled in a melodramatic production. The cast includes Mr. Harry West, who plays the leading German part; Jennie Engle, as Biddy McShane; Frederick Roberts, for many years one of Frohman's leading actors; Baby Isabella, probably the youngest child on the American stage, doing speaking parts and specialities. The specialty bill Merry Katle Emmett, a player well and

child on the American stage, doing speak-ing parts and specialties. The specialty bill is given particular attention and every thing is thoroughly modern and up to date.

Commencing with a matinee to-day, the Commencing with a matinee to-day, the Gilliss theater management announces William Monroe's scenic production of "Monte Cristo" for one week's engagement, with usual matinees. There is no play that has been written in years that has stood the test of time as the play of "Monte Cristo" has. The novel from which the play was dramatized did much to make Alexander Dumas, the author, famous. The



MISS KATIE EMMETT.

ompany supporting Mr. Monroe has been company supporting Mr. Modroe has been ably selected, and all the scenic and mechanical accessories that are required for the proper presentation of the piece are carried by the company, and will be staged here on the same elaborate scale as produced in all the large cities.

As the Nordica Concert Company will appear at this theater on Tuesday evening, the company will lay off that night, but will give the usual performances for the balance of the engagement. There will be no advance in prices for the engagement.

The Schubert programme to be given at the Academy of Music this afternoon, on the occasion of the eighth concert by the Philharmenic orchestra, under the direction of Mr. Carl Busch, promises to be one of the most interesting of this popular series of Sunday musical entertainments. It will be composed entirely of Schubert music, and will include a number of the great composer's gems. The programme has been chosen in commemoration of the hirth of Schubert, January 31, 1397. The leading number will be the fifth symphony, one of the most beautiful of the Schubert works. This will be the first time this orchestra has played a full symphony, although more music of this class might have been given judiciously, for Kansas City people are almost wholly dependent upon local organizations for the masterpieces of symphonic writing, and in the everyteenic but her the superposition of the program of the masterpieces of symphonic writing, and in the everyteenic but her the program of the program upon local organizations for the masterpieces of symphonic writing, and in the
excerpts hitherto given by Mr. Busch's
orchestra the performances have been very
commendable, it is not improbable, however, that the familiar and popular "Rosamonde" overture will be the most grateful
number on the programme to many of the
subscribers and others who attend these
concerts. The soloist will be Mr. Slias R.
Mills, a basso who has made himself a
potent factor in local music although bur
recently come to this city. The programme
will be as follows.
"March Milliaire." op. 51, No. 1.

will be as follows.
"March Militaire." op. 51, No. 1.
Symphony No. 5, B flat major—(a) allegro; (b) andante con mode; (c) menuette, trio; (d) allegro ylvace,
Overture, "Rosamonde."

Andante from string quartette, in A minor,
Two songs—(a) "Der Wanderer;" (b)
"Das Wandorn;" Mr. Silas R. Mills,
"Staendehen" (orchestrated by E. Neu-

'March Militaire," op. 51, No. 2. March similare. op. at, No. 2.
For the tenth concert the subscribers and other patrons of the Philharmonic orchestras will be allowed to make their own selections from the eight preceding programmes. That is to say, the overture the incellaneous number receiving the number of requests respectively, but on the programme. Requests made to Mr. Carl Busch. Y. M. hing. To assist those who want selections, the eight programmes of to-day's concert are given here-

Dance, (d) Albumleaf, (e) Cradle Song, (f) Norse (orchestration by Carl Busch). "Funeral March of a Marionet" (comic) Overture to "Folly Robbers" (Von Suppe)

Serenade for string instruments (Pierne) Flambeaux March (Scotson Clark). Fourth Concert. Overture to "Semiramide" (Rossini), "Farewell" Symphony (Haydn), "Festival" March, op. 22 (Foerster), Overture to "Light Cavairy" (Von Suppe) Prelude to fifth act of "King Manfred"

(Reinecke) Slavenic Dance (Dvorak). Fifth Concert.

"Coronation" March, op. 13 (Svendsen). Overture, "La Muette de Portici" (Auoer).
Overture, "Freischutz" (Von Weber).
Intermezzo for String Instruments (Czi-

"Bal Costume" (Rubinstein). Sixth Concert.

"Rosamunde" overture (Schubert). Overture, "La Gazza Ladra" Rossini). Intermezzo from "Nalla" (Delibes). "The First Meeting," for string instru-nents (Grieg). Waltz, "Kroll's Ball Klaenge" (Lumbye).

Seventh Concert.

Overture, "Don Juan" (Mozart),
Two movements from Symphony No. 1
(Beethoven),
Overture, "Night in Granada" (Kreutzer),
"Dodelinette," berceuse for string instrments (Gounod),
Spanish dance (Moszkowski),

Eighth Concert.

Overture, "Die Schoene Galathe" (Suppe).
Two dances from music to "Henry VIII."
(German).
Overture, "Si 'jetais Roi" (Adam).
Valse from serenade for string instruments (Volkmann).
"The Mill" (Raft).
Melody in F (Rubinstein).
Polish Dance (Scharwenka).

The Wagner Concert. The Wagner Concert.

Tickets for the forthcoming Wagnerian concert to be given under the direction of the Kansas City Symphony Orchestra Association and for the benefit of the members of the Symphony orchestra, are on sale at Jenkins' music store, Carl Hoffman's, the Burlington ticket office, W. W. Mcrgan's, A. C. Wurmser's and Hugo Eyssell's. The concert will be given at the Auditorium, February 13, and the reserved seat sale will begin at the Burlington ticket office, February 8. The programme will be given by the full strength of the Symphony orchestra, assisted by the Arion Singing Society of seventy-five voices.

& STORIES AND GOSSIP OF THE STAGE.

"Much may be done by kindness." This is a favorite expression of Frank Daniels, who plays in "The Wizard of the Nile," and is more particularly directed by him in reference to the beautiful white rat which he nightly extracts from the interior of a bottle in the last act, and which then wanders up and down Daniels' arm and shoulders until the curtain falls. "I am a firm believer in the principles of the S. P. C. A., and hold that coercion or confinement of dumb animals is only less culpable than more vigorous cruelty," he said in a recent interview. "I have actually won the affection of this little brute by continued kind treatment and allowing absolute freedom of action. See the exhibition of perfect confidence in this case, and that with an animal known to be naturally most timid."

Then Mr. Daniels would call the rat, and as it ran to his hand he would raise and lower it rapidly several times. The rat sat unconcernedly on the palm of Mr. Daniels' hand, and mutely begged for the place of apple or banana which it knew would be forthcoming. This, as stated above, was what Mr. Daniels used to say and do, but cruel circumstances have warped his tender nature and he now mutters gravely that there are cases of mistaken kindness. "Much may be done by kindness." This

tender nature and he now mutters gravely that there are cases of mistaken kindness. The milk of his human kindness did not curdle when the snowy rodent dined freely upon Mr. Daniels grease paint, nor stop its flow when his ratship decided that Mr. Daniels' best wig was not arranged conveniently for a couch and therefore rearranged it with extensive alterations. But the fountains of his kindly heart were parched as with a hot blast upon election night. It was also salary night with Mr. Daniels' company, and his personal dividend in numerous bills of large amount was presented to him in his dressing room during the performance.

He laid the envelope upon the table when obliged to hurry upon, the stage without thought of danger. But when he returned at the end of the act his horror and amaze-

He laid the envelope upon the table when obliged to hurry upon the stage without thought of danger. But when he returned at the end of the act his horror and amazement at the sight of his dressing table crused the company to gather around the door of his room with mingled fear and curiosity. All over that table were scattered bits of torn envelope and government steel engraving, which had been a short while before indisputable wealth. No piece bigger than a postage stamp was anywhere discernible excepting one bill, which read "One Hundred Silver Dollars." The rat, true to his color, had discriminated in favor of white metal. As Mr. Daniels is a strong McKinley man this added insult turned the balance, and as he carefully placed the double handful of monetary fragment in an official envelope preparatory to sending them to the United States treasury, he said to his dresser with dignified firmness:

"Thomas, this kindness to dumb brutes may be carried too far and become too expensive. Procure a cage for the rat at once, and keep him in close confinement."

The cause of all the trouble just then ran over to the side of the tuble nearest Mr. Daniels, and, raising its forepaws in the air, began to wiggle its pink nose and stare with its opalesque eyes in anticipation of the accustomed bonne bouche of apple, and "Daniels, with faltering voice, said:

Thomas, make the cage a large one—a very large one."

James A. Herne, the actor-dramatist, who is to speak at the First Congregational church this evening on "The Theater as It is," is a man of marked ability. He was born in West Troy, N. Y., in 1839, and passed through the customary struggles that beset the poor but ambitious aspirant of the comic and tragic muse. His first important engagement as an actor was the one he entered into with the veteran theatrical manager, John Ford, of Washington, D. C. While a member of the Washington stock company, it may be interesting to mention, Mr. Herne spoke the first line ever delivered on the stage of Ford's Tenth Street theater, in which Abraham Lincoln was shot. It was an address written by a gentleman of that city, beginning: beginning:

"As from the ashes Cinderella rose, Rise we, all radiant from our night of woes."

After playing for a number of years in Washington, Baltimore and Philadelphia, he was induced to go to San Francisco, where he appeared as leading man in the full line of stock plays. It was also in that city that he made his debut as a star and dramatist, the occasion marking the first production of "Hearts of Oak." He gained a fortune with this play and he still derives an income from it. The second play, "The Minute Men." was artistically a success, but financially a failure. This was followed by "Drifting Apart" and "Margaret Fleming." The last ramed piece created a sensation and was commented upon by nearly every writer of note in America. Although its realism did not prove acceptable to the majority of playgoers it brought Mr. Herne recognition as an advanced writer and gained him many valuable friends. "Shore Acres" followed and its success will make amends for Mr. Herne's struggles in behalf of a pure and original native drama.

Although "Shore Acres" is to-day considered one of the financial prizes in the theatrical world, the piece went a begging for years and it was only out of sherr desperation that Mr. R. M. Field, of the

sidered one of the financial prizes in the theatrical world, the piece went a begging for years and it was only out of shear desperation that Mr. R. M. Field, of the Boston museum, consented to produce it.

At present Mr. Herne is finishing the last scene of another new play. It is a war drama, founded on Helen M. Gardner's novel, "An Unofficial Patriot," and has been copyrighted under the title, "The Rev. Griffith Davenport." Its hero is a cleusyman who acted as a circuit preacher through the Virginia hills before the war. Against his own wishes he is induced by Abraham Lincoln to act as guide for the Union army, but he refuses to accept a commission and is known and respected as an unofficial patriot. The story is founded upon facts that were furnished to Miss Gardiner by the clergyman's family.

Mr. Herne contemplates producing some of his plays in London shortly and he has had several complimentary offers from well known English managers, it is Mr. Herne's intention to take over an American company, as he does not believe English players would be able to do justice to the types of characters he introduces in his works. Such men as Henry irving, Wilson Barrett, John Hare, William Terriss and Hall Caine are confident that Mr. Herne will succeed in the British metropolis.

the local theaters for the benefit of some charity. On leaving their hotel they entered a nearby shoe store and Miss Bradley purchased for herself a new pair of patent leather top shoes. Then they attempted to board a street car to go to their destination, and in so doing Miss Bradley slipped on the step of the car and cracked one of her shoes. In the excitement Miss James left her purse in the street car and didn't discover the loss until she went to the box office to purchase a couple of seats. Fortunately, it contained only about S. That evening at dinner, at the Planters' hotel, the waiter who was serving the young ladies had his elbow shoved by a passing waiter, and a cut of roast beef landed in Miss Bradley's lap instead of on young ladies had his elbow shoved by a passing waiter, and a cut of roast beef landed in Miss Bradley's lap instead of on the table. They then started to comment on their day's 51 luck, and wondered whether they were hoodooed and what would happen next. That evening at the theater in the gymnasium scene, where Miss James is supposed to mount a stepladder and grasp a pair of flying gymnastic rings, the ladder slipped and she remained suspended in the air holding on to the rings until Mr. Cerbett appeared and rescued her from her uncomfortable position. The ladder slipped while she was mounting it and poor little Miss James got a fall which completely shattered her system. That was and poor little Miss James got a fall which completely shattered her system. That was the climax. Miss Bradley and Miss James, while wondering what clse was in store for them, were told by the stage manager to read the "call" before leaving the theater. On inspecting the same, they were greeted with this:

"This will be the company's two weeks' notice. Season closes in Kansas City at the Grand opera house, on Saturday evening. February 6, as Mr. Corbett goes into training after that date for bis contest on March I. WILLIAM A. BRADY.

"Manager."

training after that date for his contest on March 17. WILLIAM A. BRADY. "Manager."

Miss James looked at Miss Bradley and together they remarked: "Just our luck."

"Adonis" Dixey met a funny old negro in Memphis, Tenn., during the present tour of the "Thoroughbred" company. What follows is as good an imitation as cold type can give of the way Dixey tells of his colored acquaintance. It is hard to believe that such a verbose character as this old darky hack driver ever "happened," but no matter whether he ever did or not, it makes a good Dixey story. "I took a carriage from my hotel to the depot," says Dixey, "and the driver was a regulation old Southern darky uncle. We hadn't gone more than a block before he turned in his seat and said:

"Boss, ef yo' can say over a few big words on yo' way down, I'd be 'stremely disobleeged to yo'.

"How big words do you want?"

"Cahn't git 'em too big, boss: I'se a pow'ful hand to 'member big words, an' git 'em off when a calamitous occasion predominates."

"Do you expect to find use for them this morning?"

Do you expect to find use for them this

"Do you expect to find use for them this morning?"

"Reckon I does' sah. My son Abraham works down to de depo', and whenever I comes 'round, he tries to show off ober me an' make me feel small. He'll try it on dis morning and I jest wants to be fixed to paralyze his desirability."

"We had about haif a mile to go, and before we reached the depot I gave him a large and choice assortment of Webster's longest vocabularic curiosities. When we drew up at the platform Abraham was there, besides a dozen white people and the rest of the company, who were to go on the train. It was a good opportunity for the son to show off, and realizing it, he came forward and waved his arms, shouting: 'Yo' dar, old man, na'nt I tole yo' bout fo' hundred times not to sagacitate dat stupendous ole vehicle in de way of de omnerbisbus? Some ole mggers doan' seem to hab no mo' idea of de consangumity ch rectitude dan a squash!"

"Was yo' speaking to me, san?' stiffly demanded the father, as he stood up and glared at Abraham.

"Ob co'se, I was."

"Den, suh, I wahn't yo' to distinctly un'erstan dat when de co-operation ob de imperialism seems to assimilate a disreputable infringement of hereditary avariciousness, I shall retract my individuality, but not befo'—not befo', sah!"

Abraham's eyes hung out, his complexion became ash color, and his knees bent under him as if the springs were about to give way. It was a minute before he could utter a sound, and then he slunk away with the muttered observation:

"Things am gettin's om ixed that I can't tell wedder I'm his son or his fadder."

"'Things am gettin' so mixed that I can't tell wedder I'm his son or his fadder.'"

As everyone knows who has seen James A. Herne's beautiful play, "Shore Acres," an excellent turkey dinner is served in the second act. This dinner consists of a roast turkey, cranberry sauce, boiled potatoes, celery, apple and mines ple, cake, bread and butter, tea, coffee and milk. This dinner that looks so appetizing costs Mr. Herne on an average a trifle over \$7 at each performance, and as "Shore Acres" has been played over lifteen hundred times during the past four years by the two companies now touring the United States, the actor has paid out over \$10,000 for these realistic meals. At certain seasons of the year it often becomes difficult to obtain these turkeys and they often have to be ordered by telegraph and expressed these realistic meals. At certain seasons of the year it often becomes difficult to obtain these turkeys and they often have to be ordered by telegraph and expressed to different points. There is a cold storage warehouse in Boston and another in Chicago that has arranged with Mr. Herne to keep this toothsome bird on hand throughout the theatrical season and they are ready at a moment's notice to forward the "Shore Acres" turkey. Late in the season it also becomes difficult to get good celery and then green unions are substituted, just as they are often obliged to substitute currant jelly for cranberry sauce. The actors like the change. The late Eugene Field was a warm personal friend of Mr. Herne's and they often visited each other. On one occasion Mr. Field invited Mr. Herne to a Sunday dinner, as he wanted him to meet some of his Chicago friends. It was during the winter and Mrs. Field made special preparations for the event. Everything went along nicely until they brought in a magnificent reast turkey, when the guests all began to laugh most uproarlously. Mrs. Field joined in the merriment as soon as she leorned what they were laughing about. Mr. Herne dined that day of cold roast beef, which he took in preference to roast turkey. turkey.

The New York World, commenting upon the leading music hall sensation of that city, says: "While this soulless creature goes through her overpaid exhibition of bad taste and mediocre art every night at this big music hall, many beautiful young women, with talent, education, foreheads and chins, voices and grace, are looking in vain for 'a chance.' They cannot bear on their Bosems the dazzling price of modesty, since they have not sold it. Their careers are not punctuated by suicides. Their private lives are no advertisement for their public ones. But even if they gain engagements they cannot escape the flavor of vulgarity that is spread thickly all over the music hall stage.

is spread thickly all over the music hall stage.

"What are they generally called upon to do? Why, imitate one of those vulgar singers. An imitation of Held, Barrison or Otero is now the popular thins. Yes, ladies of vaudevillian aspirations, if you are not vulgar you must reflect vulgarity. If you come here without a diamond shep and the suicidal record, the divorce list or an erotic rejutation, you must show your chiffon bloomers as some vulgar feminine fool preceding you has shown her chiffon bloomers."

Dramatic and Musical Notes.

Charles Frohman contemplates a London production of Charles H. Hoyt's "A Con-ented Woman." Fritz Williams has been cast for a part in Charles Frohman's production of Sar-dou's "Spiritisme."

dou's "Spiritisme."

Maud Harrison probably will star next season in a dramatization by F. Marion Crawford of his novel, "Value Received."

William H. Crane is seriously considering a London appearance next season.

John Hare has advised him to try his luck

John Hare has advised him to try his luck beyond the sea.

Henry H. Hoffmann, one of Kansas City's well schooled musicians, has organized an orchestra for general entertainment purposes. It is said to be composed of some of Kansas City's best musicians.

Carl Busch's cantata, "The Voice of Spring," was sung last week by the Cantata Cith, of Brooklyn, N. Y. Mr. Lavin, the tenor, was the soloist. The work met with great favor, Kansas City's composer receiving many compilments.

Wilson Barrett's novel based upon his play, "The Sign of the Cross," has gone already into its second edition in London, and the publishers have arranged with Mr. Barrett for another novel founded upon his forthcoming drama, "The Daughters of Babylon."

Mr. W. H. Leib's friends in Topeka have

"AM I A WIZARDI"

Only Mat. ONE WEEK, COMMENCING MONDAY, FEB. I. Only Mat. Saturday. FIRST TIME HERE OF THE

FRANK DANIELS

The Wizard of the Nile

By Harry B. Smith, author of "Robin Hood," and Victor Herbert, composer

Same Competent Company of Seventy Artists, Same Elaborate Scenery and Costumes.

As Were Seen During the FOUR MONTHS' RUN Last Season at the Casino, New York. Prices-\$1.50, \$1, 75c, 50c, 25c. Seats at Box Office and Grand Junction Ticket Office. February 9-Sousa's Band.



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SUNDAY) THE PEERLESS IN HENDRICK NEXT CORINNE IN HUDSON, JR.

MONDAY, FEBRUARY ST SATURDAY MATINEE ONLY.

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NATHAN'L BERRY In His Beautiful Play of American Home

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acting company of 25 players. Di-

ONE WEEK,

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Matinee at 2:30-To-night at 8, AND ALL WEEK. LAST PUBLIC APPEARANCES PRIOR TO HIS COMING CONTEST.

James J. Corbett!

LATEST SUCCESSFUL

NEXT SUNDAY - LEWIS MORRISON IN "FAUST."

elain School of French. Two one act plays will be given in French and musical numbers will be contributed by Miss Helen Cooper, Mr. Antoine Sporl and Mr. Gustave Schoettle. Miss Clarissa Cobb, Miss Marian Newcomb, Miss Helen Cooper and Master Jay Ray will have characters in the plays. ONE WEEK, COMMENCING

Yvette Violette, the clever New York girl who gives such an accurate imitation of Yvette Guilbert, will go aboard shortly to fill an engagement at the Folies Bergeres in Paris. While she was in London last summer she met M. Le Marchand, who managed Guilbert and Loie Fuller in who managed Gullbert and Lole Fuller in Paris, and he immediately engaged her to appear at the great Paris music hall dur-ing May and June of this year. appear at the great Paris music hall during May and June of this year.

The arrangements made for the production of the successful opera, "The Wizard of the Nile," at the Prince of Wales theater, London, in the spring, may possibly undergo a change, it has been proposed that Frank Daniels should go there to appear in the role he has created. In that case it is proposed to take over the scenery and costumes and organize the supporting company from English talent.

Among the most positive hits none is more prosperous than Francis Wilson's new comic opera, "Half a King." It is very seldom that a first performance does not disclose faults in construction, dialogue and music which can only be discovered when the piece is presented to the public, but in the case of "Half a King" everything moved so smoothly and so satisfactorily to the management that not a single rehearsal was called for the purpose of making corrections.

Mr. Francols Boucher has organized a

Mr. Francois Boucher has organized a string quartette which will be called the Kansas City String Quartette Club. It will give its first concert in February. The members of the club are: Mr. F. Boucher, vicilin: Mr. Hugo Schmidt, violin; Mr. Rudolph Engel, viola: Mr. Louis Appey. Cello. At the first concert the club will be assisted by Mr. W. W. Campbell, baritone, and Mrs. F. Boucher, pianist. The programme and date of the concert will be published later.

Lewis Morrison has come to be the ac-

Lewis Morrison has come to be the accepted ideal of Mephisto in Goethe's "Faust," which he has been presenting for the past decade. "Faust" is like the perennial plant that seems to go on forever gathering strength with each succeeding season. The production of this play as given by Mr. Morrison is a notable one from the fact that it is one of the few plays put upon the stage with every minor detail of staging carefully attended to. The production will follow Corbett at the Grand.

Regipald De Koven apparances that he

Grand.

Reginald De Koven announces that he and Harry B. Smith are at work on a new opera which will be the finest they have yet produced. Mr. De Koven does not care to divulge the opera's name at present, but says that it will deal with events in history which are well known and will bring out certain interesting facts which have been neglected by the historians. The scene will be laid in Scotland and Robert Bruce will be one of the characters.—Dramatic Mirror.

An unusual array of musical talent will **Matinee To-day**

Secne will be laid in Scotland and Robert
Bruce will be one of the characters.—Dramatic Mirror.

An unusual array of musical talent will
be heard in a concert under the direction
of Mr. W. H. Potter at the Academy of
Music February II. The programme will
be given by the Ideal Quartette, composed
of Mrs. Ben T. Hollenback, soprano: Mrs.
t Frank J. Whitelaw, contraito; Mr. W. H.
Potters, tenor: Mr. Frank J. Whitelaw,
basso; with Mrs. Jennie Schultz as accompanist, and by the Warwick Club male
quartette, composed of Mr. Dudley W.
Eaton, first tenor: Mr. W. H. Potter, second tenor; Mr. E. K. Chafee, baritone;
Mr. C. A. Johnston, basso, with Mr. Herbert J. Sisson as pianist, and Mr. Edgar
J. Ebbels, reader.

The Corinne extravaganza company,
composed of sixty clever people, engaged
in singing, dancing and merrymaking in
the big spectacle burlesque, "Hendrick
Hudson, Jr." will be the attraction at the
Ninth Street, February 7. The newness of
the entire production, the large and brilllaint ensembles, and the up-to-dateness of
everything are the characteristics that will
impress everybody who goes to see this
really notable production. The company
embraces the names of some of America's
foremost comedians, burleaque and opergraged for this season are: Joe Cawthorne,
John Page. Neil McNell, John Park, H. A.
Cossidy, John H. Connolly, Maurice Roblingon, John F. Barry, George Qim., Oet via Barbe, Nelly Strickland, Anne Hutchlingon, Helen Holden Welch, Arnola Belleville, Lulu Cosgrove.

Anything to Save Her.

The Mr. Control of the company
are the characteristics that will
impress everybody who goes to see
the cattering of the season are: Joe Cawthorne,
Scotlant Production of All Hayman, Klaw
& Erlanger, and assisted by the world's
greatest contraito,

Anything to Save Her.

From the Detroit Free Press.

"They tell me, Grampy, that your daughter is wedded to music."

"I should say she was from the noise she makes; but I've offered her \$10,000 to get a divorce, and would double the offer on a pinch."

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ONE CONCERT ONLY. GILLISS OPERA Tuesday, Feb. 2. Prices from \$1 to \$3, Gallery and general admission tickets on sale Monday, February 1, 1000 Main street.

Under the direction of Al Hayman, Kla-& Erlanger, and assisted by the world greatest contraito,

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